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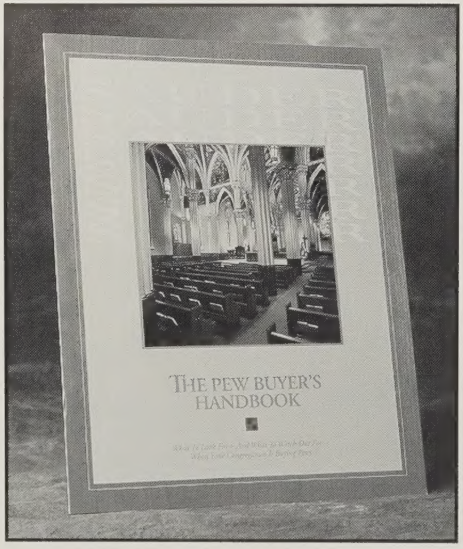

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 x 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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ABOUT THE COVER

The International Association of Lighting Designers presented a 1995 Citation Award to Buenos Aires-based Leonor Bedel & Asociados for the interior lighting design in the Basilica Nuestra Senora del Pilar in Buenos Aires. According to the jury, the project is an example of lighting design that "banishes the night."

Bedel faced a number of challenges in lighting the cathedral interior, not the least of which was integrating modern lighting technology into the restored structure. The design took into account many considerations, notably energy efficiency and placing lighting fixtures so as to unobtrusively illuminate the soaring arches and highlight the details of the gilded ornamentation.

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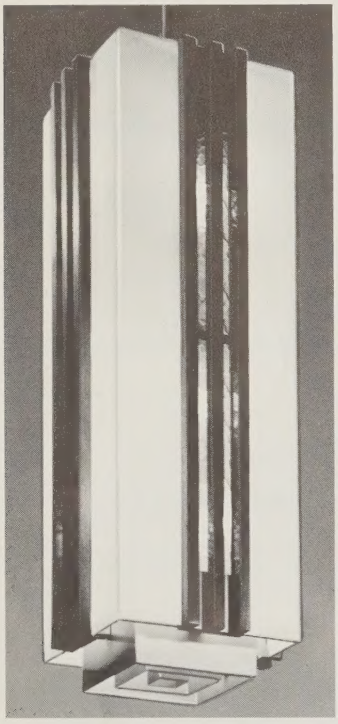

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Notes & Comments

Our Apologies and an Explanation

Most of you know that last year began a new relationship between IFRAA and the American Institute of Architects. The IFRAA office in Washington, D.C. was closed, and the AIA assumed the management of organizational activities as the Religious Art and Architecture PIA (Professional Interest Area) of the AIA. While *Faith & Form* was not a part of the new relationship with the AIA, the office and staff transitions had a serious affect on our production. As a result, only two issues of *Faith & Form* were published in 1994 (Winter '93-'94 and Fall '94, which you should have received in January of 1995). The Spring '95 issue became our annual awards issue ('94 award winners) and was published earlier this year. With this issue we are a step closer to our schedule of three issues per year. To ensure that our readers were not penalized, everyone's subscription was extended by six months. We apologize for the delay and the confusion it may have caused. We appreciate your continued support of the *Faith & Form* and look forward to providing you quality coverage of religious art and architecture in the coming year.

Abstracted Tradition

Tobi Kahn recently completed individual images of *The Twelve Tribes* as well as a large painting, *Creation of the World*, for the Jewish Family Congregations' newly renovated synagogue in South Salem, N.Y.

In mystical lore each of the tribes was attributed a gem, a color and a symbol of its own. Kahn has abstracted these symbols in his own unique images. They will be installed on each side of the Ark. *Creation of the World*, which will be placed on an adjacent wall, testifies to the artist's belief that the life of the soul is integrally bound up with the beauty of the created world. Many of us heard Tobi speak at the dedication of his bronze outdoor sculpture in New Harmony, Indiana, and at the International Conference in Berkeley.

Tribute

An alumnus and trustee of the Graduate Theological Union in Berkeley has set up a Fine Arts Fund to honor Jane Dillenberger whose contributions in this field have made GTU a national leader in the study of religion and art. Contributions may be sent to GTU, 2400 Ridge Road, Berkeley, CA 94709, marked for this fund.

An Honor Award

William E. Brocious of Williams Trebilcock Whitehead in Pittsburgh, Pa., was the winner of an AIA Honor Award in the Open Plan Category for the design of a Eucharist table for the First Lutheran Church in Pittsburgh. The jury, chaired by Cesar Pelli, wrote, "The table complements the motions of the priest as well as its surroundings. It blends well with the church and its scale is exact. It is a clever and witty solution."

A Generous Gift

Over 150 rare antique icons have been placed recently in special galleries on permanent exhibition at St. Tikhon's monastery in South Canaan, Pa. Some of the icons date back to the 15th century and are from the collection of John and Lucille Guzey of Scranton, Pa., who rescued them after the destruction of churches during the Soviet anti-religious campaigns.

A Unique Opportunity

It was in 1983 that a project called *The Tent of Meeting* was conceived by artist Michele Zackheim and, through a collective effort of many people, traveled across the U.S. It met with phenomenal success and was discussed on national radio and television, as well as in houses of worship. Artist Zackheim selected stories, myths and traditions from Judaic, Christian and Islamic cultures and depicted each in a distinctive narrative format

on 40 running feet of canvas. These were then sewn together to create a tent structure which appears to be suspended from its own reference points, separate from linear time and space. Plans are now being made to find a permanent home for the Tent of Meeting. Educational or art institutions may reach Michele Zackheim at (505) 983-8394.

In Memoriam

The world of stained glass lost two outstanding artists this past spring. Orin E. Skinner practiced his craft for 65 years and died at the age of 102. He served as head of Connick Studios after the death of Charles Connick in 1945. He designed windows for the American Church in Paris. St. Patrick's Cathedral and the Cathedral of St. John the Divine in New York City.

James O'Hara: "Boy Christ in the Temple," St. Thomas More Church, Rochester, N.Y.

James O'Hara of Pike Studios in Rochester, N.Y. was a student of the Bible, art history and architecture, as well as a stained glass artisan. His projects include chapel windows at Colgate Divinity School and Roberts Wesleyan College in Rochester; the First Presbyterian Church in Corning, N.Y., and hundreds of others across New York state (1917-1995).

Men of such talents will be sorely missed, not only by their families but by the stained glass community as well.

Sacred Lunch: Valuable Meal

In a California regional get-together, Anthony Lewis, AIA, led a fascinating forum with an illustrated review of his thesis: The Temple in the House: Finding the Sacred in Everyday Architecture. He touched on the human context of architecture, which is in popular crisis, and offered an alternative vision and a practical methodology for reconnecting our fragmented world with its past. He focuses less on the disparities of forms and more on underlying principle of diversity. He suggested that the role of the physical environment and the forces that shape it are still largely neglected and frequently misunderstood. The merger of mind, body and spirit, which he proposes to rectify this dilemma is not reductivism but inclusivism and is intended to transcend philosophical limitations. He challenged us to see with our hearts, to explore the new, to experience the familiar and to enjoy the resonant glow of creation.

The Temple in the House: The Sacred in Everyday Architecture is available from G.P. Putnam's Sons, 200 Madison Ave., New York, NY 10016.—*Joseph M. Fazio, Chairman*

A Public Space with Worship for All

At the opening interfaith service to celebrate the restored Louisville Cathedral of the Assumption, there were readings from the Koran and the Bible, with prayers by a Jewish mayor and a Catholic executive. There were visiting Afro-American ministers, rabbis and a representative from the Muslim community. All are anticipating an interfaith museum that will be a part of the larger 1998 renovation supported by the Lily Endowment. An art gallery already has been completed. Conrad Schmidt Studios restored the cathedral windows; Potter and Cox were the architects.

Congratulations!

The Archives of Modern Christian Art is pleased to announce the Papal appointment of Dr. David Ramsey, director of the Archives, as consultor to the Pontifical Commission for the Cultural Heritage of the Church.

(Continued on next page)

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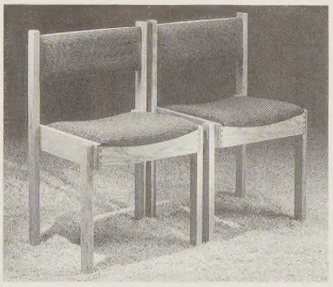

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Notes & Comments

(*Continued from previous page*)

A New Memorial

A garden and park complex in Nazareth, Israel, will open around the year 2000 to coincide with the 2000th year of the ministry of Jesus. Russian architects have won the international design competition for this memorial, which will be built on a strip of land between Nazareth's Arab and Israeli districts. It will feature ancient relics and depictions of biblical themes.—from the *World Press Review*

Action in Chicago

Seventeen church leaders have been taking monthly training sessions in building maintenance and repair, energy conservation, the selection of contractors, property management and fund raising. This program of the Chicago Religious Property Stewardship Commission furnishes participating churches with an inspection, a building conditions report, an energy audit, and an available database of reputable local construction firms. *Inspired Partnerships* is the parent organization of this program, and it in turn was launched by the National Trust's regional office. Participants have testified how much they genuinely appreciate this program and how it prevents the churches from ending up with shoddy workmanship and with decisions unwisely made.

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The Roofless Church

Ms. Jane Owen, who has been dedicated to saving and restoring New Harmony, Indiana, one of the first utopian communities in the U.S., has commissioned William Schickel to create a sculptured baptismal font which will be placed in the outdoor chapel designed by Philip Johnson and near the sculpture of Jacques Lipchitz, entitled *Our Lady of Joy*. Notre Dame Press will publish a monograph of Schickel's entire work in 1995, authored by Gregory Wolfe, founder of *Image*, a journal of the arts and religion.

Something Novel

Architect James Bradbury, formerly with Venturi, Scott, Brown, has written a novel about the serial murders of architects in a competition (St. Martin's Press). The author practices in Villanova, Pa.

An Art for Faith's Sake

Patrick Morelli, the sculptor who executed the ten-foot bronze *Faither and Infant*, which overlooks the tomb of Martin Luther King, Jr., in Atlanta, has been busy establishing an art education program and exhibition in New York City. It involves young people in the design and completion of works of art that exemplify tolerance and human understanding. He is working toward a network of such programs across the U.S. and shared with us a letter of support from President Clinton, which reads in part:

> "This project can serve as a model for the kind of efforts that work toward creating an unbiased and equitable society.
>
> "Through the arts and humanities, we gain a deeper understanding of ourselves and of our society. Exhibits like this one also provide us with the opportunity to better appreciate people of other cultures and to discover all that we have in common. Indeed, the arts open our minds and awaken our senses to a broad range of human experience."

Information: Patrick Morelli, 350 W. 55th St., #1, New York, NY 10019.

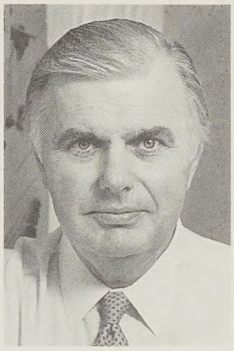
Happy Anniversary

The American Academy in Rome was the brainchild of architect Charles Follen McKim, a Quaker who felt it was important to establish a school of contact and research in the arts in classical Europe. This year will mark its centennial and its renovation by McKim, Mead and White. New fellowships are being added this year.—*Historic Preservation News*

Resources

CIVA (Christians in the Visual Arts) is an organization founded in 1977 to discuss the place of a Christian artist in the Church and in the world at large. Themes for their conferences include The Function of Criticism, The Narrative in Visual Art, Sacred Space/Public Space, Past and Present. CIVA and IFRAA met in Orlando to discuss ways in which we can complement each other. Contact: CIVA Membership, PO Box 8117, Minneapolis, MN 55418-0117, (612) 378-0606. □

REPORT: ARCHISACRA+95



The Union of International Architects' Third International Conference on Religious Architecture Sponsored by the Association of Polish Architects and the Faculty of Architecture, Warsaw University of Technology

By *Richard Bergmann*, IFRAA *President*

"One of the most difficult tasks in architecture is the expression in three-dimensional space of the spiritual aspect of human life." This quotation is a part of the invitation from the Union of International Architects that called architects from all over the world to focus on *places of worship* in a conference in Warsaw, Poland. Prof. Kucza-Kuczyvand and his associate, Dr. Arch Ewa Kurlowiz, planned the stimulating program.

Enthusiastic architects from over 24 countries responded and gathered to contribute and to learn. The schedule included an international forum and work groups similar to AIA's Professional Interest Areas (PIAs). In fact, I felt encouraged that the goals of this global conference parallel those of our RAA/PIA, formerly the Interfaith Forum on Religion, Art and Architecture. As president of IFRAA and current chairman of RAA, I was proud to note that our group already includes educators, artists, building committees, clergy, etc. as well as architects.

In our modern world the place of religion is often questioned but delegates agreed that religion has the potential to be a frame for a stabilized life though it will vary in form from one tradition to another. As Professor Kucza told us, "The pursuit of the need for transcendence in shaping space has given human culture the world's greatest masterpeices of sacred architecture. Modern man still lives in the worlds of Buddhism, Christianity, Hinduism, Islam, Judaism, Shinto, Sikhism and Taoism." We were also aware in Poland that religion can also be a means of escape as it has been in Eastern Europe during the recent period of Communist domination.

We found it difficult to define "sacred space" adequately, but agreed that most people recognize it when they enter it. Participants were asked to name contemporary spaces around the world that transcend the secular and may be truly sacred regardless of use. Delegates named Corbusier's Ronchamp and La Tourette in France, Edward Larrabee Barnes' Sweeney Chapel in Indianapolis, Tadao Ando's Church of the Light in Osaka, and SOM's Islamic Cultural Center in New York, to name a few.

The papers presented were extremely competent and provided much to reflect upon. Simultaneous translation was provided for all foreign nationals. The representation by country is as follows:

Member	Country
Ugur Miralayev	Azarbajan
Irii Vesely	Czech Republic
Andreas Psillides	Cyprus
Ahmed Abdel Fattah	Egypt
Zygmunt Knyszewski	France
Zsolt Szathmary	Hungary
Wailee Chow	Hong Kong
Budi Sukada	Indonesia
Koichi Nagashima	Japan
Atis Vibinis	Latvia
Janko Kor Ana Efremova	Macedonia
Tunji Olugbasan	Nigeria
Konrad Kucza-Kuczynski	Poland
Ewa Kurylowicz	Poland
Wojciech Kosinski	Poland
Tadeusz Zipser	Poland
Elio Joffre	Puerto Rico
Louis Cunha	Portugal
Gennadj Zossimov	Russia
Wladmir Zaborsky	Slovakia
Jerk Alton	Sweden
Mohammed Hafez	Syria
Jurij Kriworuczho	Ukraine
Richard Bergmann	USA

As architects we must remember that the design of a particular religious space should be recognized by the congregants as having spiritual qualities of their particular tradition. This is not easy when one also hopes that one's building will embody a more encompassing Presence.

The goals of this subject area (which are similar to those of the PIA's established after the AIA's Chicago Convention) are the establishment of a program that will engage the world's architectural associations in dialogue and which will promote understanding and exchange of ideas about our common profession. Furthermore, it is hoped that individuals from a variety of fields will help compare and analyze the religious experience. Obviously, we must all work together, but it seems to me that with such diversity and scholarly reasoning the possibilities are exciting and virtually endless.

As we learn from each other's traditions and recognize the profundity and talent around the world, our own houses of worship will more surely "embody the Presence." Our charge is to disseminate information to as broad an audience as we can.

How do we accomplish this?

1. It was suggested that a master list of both historical and contemporary spaces be drawn up to form the basis of an exhibit. This would help the architect and lay person in dialogue.

2. A renewed study by architects and lay people of sign and symbol. These terms were used over and over in the presentations of papers. "The architecture of the technological age is marked by the absence of unity and spirituality, and by the absence of symbols. We must save

the language of symbols and extricate them from an accumulation of objects." —P. Trzeciak

3. Design competitions

4. Cross-cultural reading in both architectural and religious fields

5. More personal communication by whatever means, with sharing of projects when possible.

The Association of Polish Architects with its leadership role in this conference is in a unique position to help accomplish our goals or at least guide us toward them. Geographically and politically Poland is the ideal bridge between East and West. Communication would be relatively simple in both directions from their central location. Judging from the quality of their exhibits, their graphic resources are excellent and photographic reproduction less expensive.

Poles have only recently gained their civil liberties and are keenly aware of the need for free expression. Except for the Communist era, Poland has a 1,000-year history of religious tolerance and contemporary Polish architects have created in the 1980s and 1990s some of the more provocative spaces seen on any continent. They seem eager to play an influential role in international architecture, as I hope AIA's RAA/PIA will also be.

The design of a particular religious space should be recognized by the congregants as having spiritual qualities of their particular tradition.

What is the role of the U.S. architect?

We live in a country with an unparalleled history of diversity and religious freedom. We have more religious traditions here than anywhere else on earth. It seems to me we have an obligation to share our experience, assimilated knowledge and conviction in any way we can. They have indicated that they would not only welcome our help but would greatly appreciate it.

Regrettably the UIA is not in a position to fund projects but must rely instead on its membership affiliations. Perhaps architects involved in a project will be willing to pay representative costs, much as the current practice for our own AIA exhibits.

Recommendation

That the AIA officially appoint a member of the RAA/PIA to serve on the UIA's Work Group for a specific time (perhaps through July 1996); that the appointee be funded to attend meetings, including the UIA Congress in Barcelona, 1996; further that the AIA participate with the UIA in the planning of the Barcelona conference. The exhibit, already in the planning stage, will be worked out in the next six months and will be completed during a group meeting January 1996 in France. AIA involvement will provide an indication of how dedicated we are to international architecture and what our involvement may be in the future. □

ASTOR THEATER CONVERTED TO IMMACULATE HEART OF MARY CHAPEL

Constructed originally as a legitimate theater, the Astor eventually became a movie theater. Thirty years ago it was purchased as an annex by the church of St. Joseph of the Palisades, West New York, N.J. Internal changes were made to permit religious services, but the dome "projection hallow" in the ceiling has been a constant source of audio distortion.

The annex of the Immaculate Heart of Mary, North Bergen, N.J. contains no windows because the installation cost was prohibitive. The original movie theater organ is used during services.

Recently, major renovations like a new concrete floor and wooden pews were completed, but the audio problems continued. Joe Jorgenson of Soundshine Inc. surveyed the site and suggested a single Soundsphere loudspeaker with new microphones and electronics.

"The success of the Soundsphere #2212-1 in the main church gave us the thought that perhaps we could reproduce the same success at the Immaculate Heart of Mary Annex. This has been achieved and the system has never been better," stated Monsignor Peter A. Cheplic. He has told the installer, Joe Jorgensen of Soundshine Inc. that the installation at the Annex is "most successful."

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A GATHERING OF THE ARTS IN BERKELEY

By Betty H. Meyer, Editor

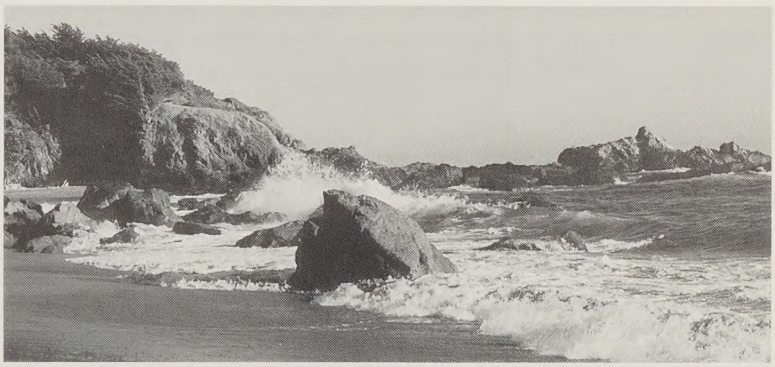
I forget between visits to California that the blue of the Pacific is bluer than the Atlantic; that the coastal roads run along high cliffs or close to the white beaches; that the weathered trees look like sculpture; and that the rolling fog keeps its high altitude and doesn't interfere with visibility.

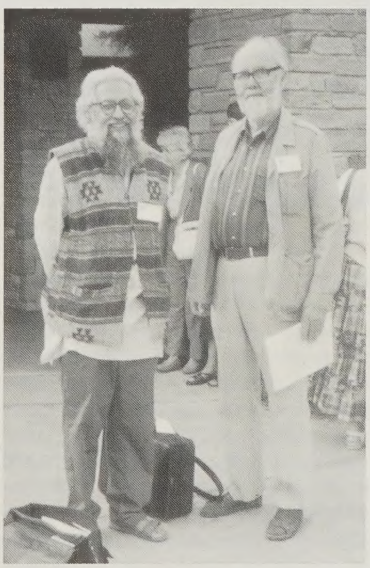
California seemed the perfect setting for an International Conference on the Visual Arts and Religious Communities, held July 31 through August 4 in Berkeley.

This conference, planned for two years by John Dillenberger and Douglas Adams, drew artists, educators, architects and clergy from the United States and other parts of the world. Many were from urban areas and others from small towns but all had a sustaining and enduring interest in the relationship of the arts and religion. Dr. Dillenberger noted that it had been over three decades since four such conferences were held: in Jerusalem, New York City, Amsterdam and San Antonio. "The primary agenda of this conference," he said, "is to take into account what has happened in these 30 years and to explore and address issues that need attention in this fast-changing, multicultural, multi-religious world."

Our meetings were held on the campus of the Pacific School of Religion, popularly known as Holy Hill since six members of the Graduate Theological Union were nearby and also served as our hosts. The richness of the program was incredible—18 plenary sessions and six elective sessions, with 79 participants.

Mornings began with stretching and breathing exercises, breakfast and the wondrous sounds of a harp being played just outside the entrance to the chapel. While it is impossible to mention all of the subjects covered, I would like to mention a few to give you some idea of the scope and breadth of coverage:





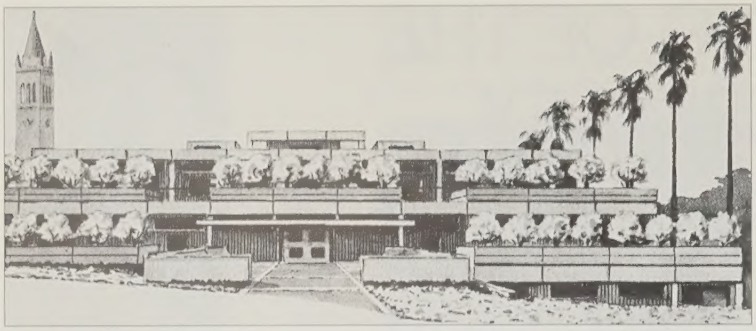
Delegates Jyoti Sahi (India) and Edward Robinson (England) arrive for conference.

Historical Issues in the Visual Arts, The Visual Arts and Biblical Studies, Spirituality and the Artist, Artists in the Life of the Church, Synagogue and Temple, Ethics and Aesthetics in the Visual Arts, Comparative Religion and the Visual Arts.

One of the most exciting reports was presented by Terence Dempsey, S.J., who described the work of the two-and-a-half year old St. Louis Museum of Contemporary Religious Art. It has succeeded in reaching both the press and community. "Although," he said, "people are often more interested in commentary than direct experience of the art." He emphasized that he is looking for work that illumines and doesn't just illustrate.

Cathy Kapikian told of the gallery at Wesley Theological Seminary in Washington, D.C., which is increasingly active in a variety of ways, including an artist-in-residence. Carol Frenning and Marilyn Chiat described the Center for the Preservation and Documentation of Places of Worship in Minneapolis. Robin Jensen has persuaded Andover-Newton Theological School in Newton Centre, Mass., to support a religion and arts program and give permission to renovate a little used campus building for studio and exhibition space. It is heartening to know about specific projects that are being pursued across the country.

Wilson Yates, editor of ARTS (a journal concerned with the arts and theological studies); Gregory Wolfe, editor of *Image* (a journal of literature as an art); and



Graduate Theological Union Library.

Betty Meyer, editor of *Faith & Form*, discussed issues involved in publishing religious journals. When John Dillenberger led a panel of people who had commissioned one or more works of art and architecture, all ears were open.

Jane Daggett Dillenberger and others interviewed artists whose responses brought us into the actual process of creativity: Frederick Brown, Cleve Gray, Edward Robinson, Stephen De Staebler, Jyoto Sahi, Tobi Kahn, Ron Naksone, Ann Honig Nadel and Seyed Alevi. In addition, we were invited every night to a late, late show of the work of attending artists. I should tell you that CIVA (Christians in the Visual Arts), under the leadership of Sandra Bowden, was responsible for an impressive exhibit and an enjoyable reception for the entire assembly.

But to me the richest opportunities came when we listened to voices from other cultures. Jyoti Sahi, director of the Indian School of Art for Peace, believes that the West has not understood the importance of the erotic and that it is only when we couple it with the ascetic that we gain entrance into the mystical. Sayed, an Iranian artist, spoke of his work from a background of Islamic mysticism. Jo Milgrom, a former PSR faculty member who recently retired to Israel, spoke movingly of historical issues still alive there. Delegates from the Netherlands, Italy, Germany and England spoke of the importance of public art, and Patricia Berger, who wrote the catalog for the current exhibition of Mongolian art, showed color slides of this culture from the past. Ronald Nakasone, an ordained Buddhist minister, helped us understand his religion and its ethical implications. Linnea Wren spoke on Mayan art, and William Conklin made us realize the importance of textiles (Andean) as documentary. Mary Charles Murray from Nottingham, England, cautioned that the Church is not fixed but continuous and that while we should consult tradition we should not fossilize it.

This leads me to the subject that is most relevant to *Faith & Form* readers: architecture. Those of you who attended an IFRAA conference in Indianapolis a few years ago will remember that Edward Larrabee Barnes spoke. (His entire speech was published in this magazine.)

Space for worship is the most important space of all and the most difficult to design.

This time he talked informally and with a refreshing sense of humor. He began by saying that architecture presupposes a theology because the architect tries to reveal what the congregation is feeling. The architect may see with a little more order what the people didn't realize they were looking for.

"We must ask ourselves," he said, "What is missing in most churches?" He suggested that they are occupied with much more than worship. They are more interested in community and social spaces—utilitarian uses. What they are missing is the truly spiritual or transcendent. The center does not hold. Space for worship is the most important space of all and the most difficult to design. Faith and great art are not rational.

He had the courage to tell us how he felt about two subjects. "I question," he said, "sitting in the round. To me sitting and looking at each other interferes with individual reflection. Worship is a personal and interior experience." Second, he believes the architect must have final control over the architectural design as well as the art. It was obvious in the question period that not everyone agreed.

IFRAA President Richard Bergmann followed Mr. Barnes with a further analysis of transcendence from both a rational and religious perspective. His discussion of light and energy as manifestations of God was exciting to me and I noticed especially to young people in the audience. "Sacred space does not exist as a reality," he said, "it exists only in the mind of the viewer."

The highlight of the week was the dance performance of the Omega West Company, choreographed by Carla De Sola. Indeed, it was a bravura performance in which even the audience participated. It was therefore with some sadness that I learned some of the Jewish community was offended because only New Testament subjects were choreographed. To me, this shows the importance of interfaith conferences such as this one: Only as we meet and work together will we understand and respond to the sensibilities of others.

The conference was ending and we were all preparing to return to our smaller worlds when I stopped to muse about the week's experiences and whether they had fulfilled John Dillenberger's agenda. Indeed, it seemed to have covered most of what has happened in these past 30 years. Diane Apostolos-Cappadona had eloquently reminded us of the many contributions colleagues in this field have made, including Ananda Coomaraswamy, Mircea Eliade and D.T. Suzuki. The list is long. And as I talked with people they seem dedicated to exploring further and addressing issues that need attention in this multi-cultured, multi-religious world.

When I arrived home I called Robert Rambusch who served on the planning committee for the four previous conferences, and he agreed with his usual enthusiasm that the mission was accomplished.

Editor's Note: My apologies to the many participants in the program that I did not mention; it was impossible to attend all sessions. I also want to congratulate the entire planning committee: Douglas Adams, Glenn R. Bucher, Joan Carter, Stephen De Staebler, Jane Daggett Dillenberger, Michael Morris, O.P., John S. Nuveen and John Dillenberger, Conference Coordinator. □

OUT OF THE ASHES: A NEW CATHEDRAL FOR NORTH DAKOTA

By *Frank* H. *Clark*

Photos © Timothy Hursley

Gethsemane Episcopal Cathedral, Fargo, North Dakota. Moore/Andersson Architects.

On September 12, 1989, a construction fire destroyed the 90-year-old building of Gethsemane Episcopal Cathedral in Fargo, North Dakota The congregation experienced all of the classic stages of grief—disbelief, anger, bargaining, denial and acceptance. The reaction of many congregations that have lost a building to a fire is to reconstruct the former building as soon as possible.

The Gethsemane congregation was well advised to deal with the loss as that of a loved one. Members had been baptized, confirmed, communed, absolved, married, and loved ones buried from that building. They sat next to stained glass windows and other furnishings given in memory of family members. In a congregation of liturgical tradition, identity is obtained in knowing the place of Word and Sacrament—the font, pulpit and altar.

Now there was a sense of having become a nomadic people. It was anticipated that it might be at least two years before they would be in their own building again. Three months after the fire, the congregation moved into a storefront building that formerly housed a business college. Equipped with offices and classrooms, it was appropriate except for a space for worship. This was solved by tearing down partitions and creating a room for 300 people

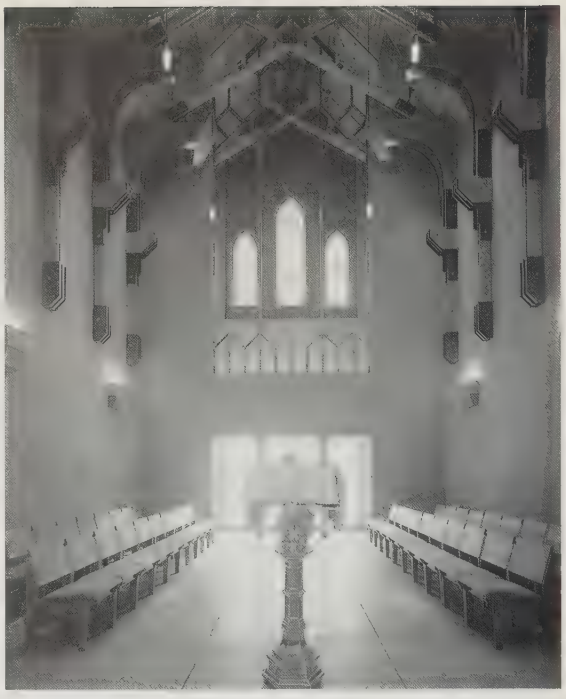
The room stood in sharp contrast to the long nave-chancel arrangement, typical of many Episcopal churches. Experiencing a different shape for worship proved to be important in planning for the new building.

Aesthetically, the space was uncomfortable. Acoustics were dead, and there were no windows. This was more than a psychological issue; it was liturgical as well. We learned that it is important to sense the difference between morning, noon, evening and midnight, and to know the seasons of the year.

While the Building Committee began work on the architect selection process, the Chapter (the Cathedral's governing board) and the various church committees began work on a mission and ministry statement, which described the congregation and its vision for the future. The final statement was reviewed and edited by the Chapter before adoption.

The choice of an architect was based on the strong design capability of Charles Moore and Arthur Andersson of Austin, Texas, as well as on their experience with "hands-on" workshops. The workshops were especially appealing. Given the circumstances of our loss, it was crucial for the congregation to feel participation and ownership in the process The architects' willingness and experience

Editor's Note: Through the words of Dean Frank Clark, Gethsemane Cathedral, we pay tribute to the late Charles Moore whose spirit will live on in the work he created. This was the last church project for both Charles Moore and the late Jim Burns.



Photos © Timothy Hursley

Interior, Gethsemane Episcopal Cathedral.

in involving large groups of people were very important.

The first of four workshops began a year after the fire. Each was held for four hours on Sunday afternoons with a month in between. The results of each were used to prepare for the next. Each involved 80 to 90 people who volunteered to be part of the process. Jim Burns of Take Part Urban Design & Planning of San Francisco served as consultant for the workshops

At the first workshop, the decision had not been made whether or not to build on the existing site. There were many logistical and emotional issues involved The first workshop included a bus tour to potential sites. Each participant was provided with a booklet with property layouts. There was plenty of time to walk around and experience the ambiance of each site On our return participants were divided into small groups to work on schemes for the utilization of each site

At a subsequent workshop the architects showed slides of over a hundred images, including secular and religious architecture, architectural features and landscapes. Specific churches were included but not those of the architects Score sheets were provided to indicate participants' likes, dislikes, etc. of each image. This process gave Moore and Andersson a strong sense of the participants' taste in style and ambiance.

As the workshops progressed, the groups were given components of church buildings in two-dimensional forms. To enhance the process, sprigs of parsley represented trees, and Moore took special delight in providing Fruit Loops cereal to represent people. After each session he was careful to summarize what he had seen and heard as reported by each group.

At the third session, three-dimensional models were brought to indicate the concepts beginning to develop in the imagination and vision of the architects.

It was during this process that the existing property was sold and a nine-acre site in the southern, growing section of the community was purchased. This allowed the design process to move ahead more rapidly. Through this workshop process, I believe the congregation was allowed to have a real part in the design process. For example, one area of concern was the steeple, and the proposals made met with less than enthusiastic response. One parishioner believed that the entrance needed to be through the base of the bell tower, as in the old building. The final proposal appeared with that modification When Moore and Andersson brought a model of the final scheme to the congregation, it was accepted by consensus.

But there was still a lot of work to be done. The local firm of Yeater Hennings Ruff Shultz Rokke and Welch (YHR) began translating the design concept into working drawings for the bidding and contracting process

Now people were invited to four meetings to discuss the particulars of program, and spaces were considered in committee for worship, education, administration and fellowship.

The style of the building is postmodern and is described by the architects as Prairie Gothic. It features a whitewashed board and batten exterior, consistent with prairie buildings. The proportions of the nave are Gothic, with a crossing in the roof and false buttresses on the south facade.

Each side of the building has a different appearance. The south facade appears Gothic. The north side, with many roof lines, gives the impression of a prairie village. The nine acres of land give a spacious surrounding to the building, in addition to providing room for growth

The building materials are simple and consistent with the heritage of the northern great plains. The exterior is accented by standing seam metal roofs on the buttresses and tower. The large T-lock shingles on the main sections of the roof

are popular in the area and well scaled to the mass of the building.

Part of the building's magic is the surprise of the interior. Its materials include colored concrete floors, sheet rock and concrete block walls, large fir timbers and exposed trusses. The interior blocks are large and scaled to the size of the building, giving the impression of stone. The total effect is surprisingly warm.

Interior light was a major factor in the design. Long winters in the northern latitude call for the need to allow light into the building. Insulated skylights allow light to play through the white-washed ceiling trusses of the nave and Great Hall. Two interior courtyards provide light to interior rooms and a closed cloister walkway. Stained glass in the nave provides color that sweeps through the room throughout the course of the day.

Although the roof lines of the worship area follow a traditional cruciform pattern, the floor plan provides for a more contemporary use of space. The area for worship is in the crossing of the cruciform. The false buttresses on the sides of the transept provide interior room to square out the floor plan. The leg of the cross provides a Great Hall for fellowship space.

Flexibility is a key to the use and design of the building. Movable glass doors separate the worship and fellowship spaces. When the glass doors are open, the two spaces become one, with the Great Hall providing seating for 250 additional people. (The nave will seat 350.) With this arrangement, the cathedral is able to provide for special occasions without compromising the intimacy of the Sunday worship space. These special occasions have included large funerals, concerts and the important consideration of diocesan events.

The building is a blending of new and old. It was important to the congregation to incorporate its heritage wherever possible. Many of the furnishings were salvaged from the fire, restored and used judiciously in the new building. The altar was refinished as a free-standing altar, as was the pulpit. Most of the relatively new pews of butcher block construction are refinished and used for nave seating. They are configured in a modified radial pattern. The bishop's *cathedra* was preserved.

The entire north side and front of the nave areas are open for musicians and other seating as needed. Movable chairs provide a flexibility for musicians and guests. The space can be arranged for large weddings and funerals when the choir is not present. Other spaces provide for additional instrumentalists or seasonal liturgical displays. A new font bowl, in clear view of the assembly, is large enough for infant immersion and is filled with continuously flowing water The chancel has an accessible ramp and a removable altar rail at floor level. With the movable pulpit, the entire chancel is flexible.

There is a chapel for meditation and midweek services which seats about 40 people. It includes a columbarium for the interment of ashes. Some of the furnishings are from the former building.

One of Moore's trademarks has been the creation of "memory palaces." Gethsemane houses one set of stained glass windows from the former cathedral and artificial light illumines the scene of the Great Commission, and is followed by a depiction of the history of our congregation and the Diocese of North Dakota. It is a memory palace of our ministry and its history

It is this writer's opinion that the architectural design would not have been accepted without the process of hands-on workshops. They gave the congregation an experience of resurrection. □

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Illustrated is the new window for Westminster Abbey which was dedicated by Her Majesty the Queen on 19th October 1995.

MAKE ME A SANCTUARY

By David A. Whiman

Temple Beth Sholom, Flushing, N.Y. New sanctuary (above) was added in 1962. Bertram L. Bassuk, architect; Jean-Jacques Duval, stained glass; Ludwig Y. Wolpert, metal calligraphy, scroll cases and Eternal Light.

In a classic collection of Rabbinic commentary known as the Midrash, the sages of Israel wrote that of all the commandments given to Moses none was more perplexing than that recorded in the twenty-fifth chapter of the Book of Exodus. There, God called to the prophet and commanded, "Speak to the Children of Israel, and say to them, 'Build me a sanctuary that I might dwell among you.'"

"Lord of the Universe," Moses responded, "the heavens, the high heavens, not even the highest of the heavens can contain Your glory. So what need have You for a sanctuary? I don't get it."

And God replied, "Moses, it is not as you reason. This tabernacle, this sanctuary is not for Me. It's for you. I don't need it. You do. I don't expect you to serve Me in the full measure of My greatness. But you make the gesture, and—as it were—I will shrink My presence, concentrate My essence, and come to dwell among you. In the place you build, there heaven and earth will kiss and you and I will embrace."

From that time to this, men and women of the spirit have made the gesture. They have labored to make a fitting arena for the Divine/human encounter. It is possible to pray on the beach or to seek encounter on the mountain top, but there resides within the human heart a longing for a special place—a sacred place—set aside so that we may draw closer in relationship with the Most High.

Some of these architectural gestures have been eloquent statements indeed. Some synagogues, mosques, cathedrals, chapels, temples, shrines can only be described as sublime. They speak to the exalted human capacity to craft of the physical and finite stuff of this earth an invitation to the Infinite One.

The festival of Hanukkah is at heart the story of a building and its rededication for God's purpose. It is the story of the reclamation of the Holy Temple in Jerusalem and its reconsecration for sacred purpose. The word Hanukkah means rededication. The Hanukkah story teaches many lessons, but the one most often overlooked is the power of place to fire passion and inspire human endeavor.

In Jewish tradition, though, it is said that the command to build the first sanctuary in the wilderness followed immediately after the incident of the golden calf. The juxtaposition was not accidental. As human beings we need some physical reminder of the presence of God, but oh how easy is the temptation to make the stone and wood into yet another idol, yet another means for less than noble purpose. We do not worship the house of God, but assemble to worship the God whose presence dwells within that house.

God is the Mystery behind all mysteries. Roger Kennedy of the Smithsonian reminds us that throughout Scripture we are instructed not to be too confident that any one word or thought of ours is sufficient to encompass the Divine reality. If we cannot presume to think that words fully express the fullness of God's reality, how much more foolish it is to think that any one building or form of building can fully express all of God's aspects. The glory of religious architecture is that it offers testimony to the boundless variety of God's revelations.

A sage has written, "Enter the sanctuary so that the Holy One may enter you. Then return to the world to share the knowledge of the One who dwells within." □

DAVID A. WHIMAN *is senior rabbi at Temple Shalom in Newton, Mass.*

THE TEMPLE COMPLETED

By *Poul Bertelsen*

Now you shall see the Temple completed:
After much striving, after many obstacles;
For the work of creation is never without
travail;
The formed stone, the visible crucifix
The dressed altar, the lifting light,
Light
Light
The visible remainder of Invisible Light.
—*Choruses from "The Rock"*—T.S. Eliot

All photos © Naomi Christensen

St. Timothy Lutheran Church, Bangui, Central African Republic.

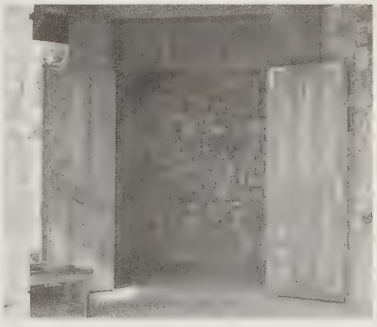
After graduation from St. Olaf's College in Northfield, Minnesota, Tim Olson looked forward to attending Harvard Graduate School where he had been accepted as an architectural major. But certain experiences that had meant a great deal to him gave him pause—his association with Edward Sovik, architect of churches; Peter Rand in the Minneapolis AIA office; and what he had heard about a new group called MSAADA. His deep religious sensitivity prompted him to feel that God was calling him to delay his academic education and participate in an African architectural adventure. Within four months of a telephone conversation to the MSAADA office he was in Bangui, Central Africa, as the principal-in-charge of the building of the first major place of Lutheran worship in that area.

Working drawings had been completed in Minneapolis by Senior Architect Scott Williams with Tim participating. They discussed the fact that Christian worship in Africa is not just something sandwiched into a busy schedule but is the event of the day. Services begin with choir members singing and dancing down a wide center aisle, which continues outside the building onto a covered veranda with a courtyard designed for the western side of the church. There was to be a bell tower with a large cross that not only would provide a strong, vertical element that could be seen from some distance, but would provide identification of a Christian church in an area with several religions.

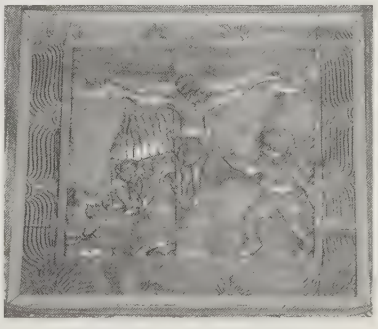
Since economics dictated that the church be constructed by a missionary builder rather than a professional contractor, it was designed to be assembled simply without the need for large or sophisticated construction equipment.

Tim began work immediately after his arrival. A working crew of more than 30 Africans was assembled who began on the foundation by shaping quarry stones by hand and mixing and pouring cement pail by pail into the forms. Without being fluent in French, Tim had to teach the unskilled workers how to build a straight wall and how to follow a plan. He had to trim the budget by redesigning parts of the church. Sadly, his own safety became a daily issue. His truck was stoned by an angry mob who resented any figure of authority. But work proceeded, walls went up and members began to catch the vision of what this new church would be.

Tragedy intervened, however, and Tim's mission was cut short. He was killed by bandits while on a short vacation in a game preserve. Shock waves were felt throughout Bangui and in the homes and



Carved doors of main entry.



Center carving above entry door.

POUL BERTELSEN *is the cofounder of* MSAADA, *a nonprofit ecumenical architectural firm that assists church building in Third World countries* (*See box on page* 17.)

offices of family and friends in the States. Tim's parents, Betty and Gordon Olson, remembered that it was Tim who wrote in a college paper on death, "From the dead earth rises a green shoot."

In this case, the green shoot appeared in the person of the architect, Tim Dray. He wrote, "My first and only encounter with Tim Olson was a telephone conversation the year before he went to Africa. He had learned that I had done similar volunteer work in the Cameroon. We spoke for about 30 minutes and I was impressed with his interest and sincerity, and I wished him well. His death over a year later was a tragedy that shocked me and ultimately compelled me to go to Africa to finish the work he had started."

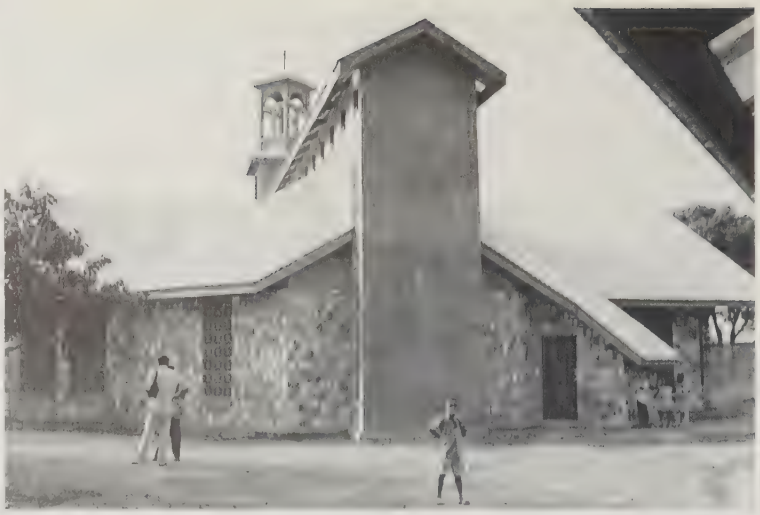
The congregation at Bangui was carrying on as best it could. Their country was one of the poorest on the continent and the economy was in shambles. Military and civil employees had gone without paychecks for up to eight months. Tim Dray faced a difficult situation but he was determined to see Tim Olson's vision of the church completed. He writes:

"Within a few days we started the work of completing the exterior stone walls. Tim had worked closely with the masons to create a beautiful random patterning that highlighted the many colors of the stone that was used. The stone was quarried by hand from nearby hills and we hauled in loads each day in our pickup truck.

Although dressed stone work was new for them, the masons demonstrated great skill, effort and determination to do the work right and to make it beautiful. ..and they did.

Once the exterior walls were in place we started erecting the extensive shoring required for the reinforced concrete and masonry work along the clerestory and, eventually, the bell tower. Since almost none of the workers had worked at heights of over 10 feet, I found that I was usually the first one to climb up on the newly constructed scaffolding to demonstrate that it would hold.

In spite of some very precarious constructions, we had no falls or collapses and we started erecting the roof system. All the framing and trusses are made of a local mahogany, which we ripped, cut and planed from rough stock. ..27 tons of it. Usually a small celebration followed each completion, but my hours were spent figuring out all the dimensions and angles to assure precise construction and tolerances in the work.



"In the meantime, the height of the bell tower was increasing and I noticed that many passersby would stop and stare at this building we were erecting. The level of excitement grew among the workers and the neighborhood as well. The building was taking shape.

"Soon we were covering the roof framing with corrugated aluminum, and I began to sense the 'interior' space. The window blocks that Tim had designed cast a beautiful pattern of diamond shapes on the floors and the walls behind the altar. In the somber light, the color in the stone walls gave the space a warmth I had never experienced in any building. We installed a skylight in the clerestory above where the altar would be.

"We decided that the altar table should be stone, and looked in the local quarries for a piece that would work. Not finding anything, someone recommended a place about 120 miles away where they had heard there were large stones. The following weekend eight of us went in the pickup with cable and tools in hopes of finding the right stone. It was a dreary day with solid rain all the way. Once there, we spent hours looking in quarries and natural stone beds for the right stone, but found nothing. On our last trip down a side road I noticed a large flat piece sticking up out of the ditch beside the road and decided it was what we needed. Overjoyed, we uncovered it with our hands and whatever tools we had, but our small truck could not pull the stone from the ditch.

The pastor who was with us told us not to worry. 'This is Africa,' he said, 'something will happen.' Ten minutes later a 20-ton truck came around the bend

Cross on cap of tower. Photo shows chain used to lift it into place

hooked up our chain and pulled the stone into the quarry, where a nearby crane hoisted it into our truck. It all took about seven minutes. Back in Bangui and amidst much celebration, we lifted it into place. That same day workers ran to me to come and see something beautiful. When I entered the church and looked down the aisle, I did in truth see a stunning sight. A brilliant shaft of light was falling directly from the skylight above upon the altar and it seemed to *glow*.

The final section of the tower was next. It was quite precarious, but slowly it rose higher and higher. All of the concrete had to be hoisted bucket by bucket, but we

Nave with stone altar and chona cross

Ceiling of sanctuary showing trusses and hand-woven light fixtures

were constantly encouraged by those who stopped by and watched. We found a very skilled Cameroonian wood carver who created some beautifully hand-carved doors and a bony cross to hang behind the altar. Incredibly the carver provided us with 80 pews in two months' time.

"The cap-roof with its steel cross was to be hoisted into place on the tower with a crane, but there is only one crane in the entire country and we had to wait until it was available. Unfortunately, it was not in place by the time Tim's parents and others were arriving for the dedication. Still, it was very moving for all of us to have them there and emotions and excitement ran high."

There were many Central Africans in attendance, including high government officials. The congregation had planned the dedication service months ahead with the parents of their friend Tim Olson in mind. There were new white robes for the dance-like procession up the wide aisle and the stone block windows Tim had designed let in lots of air and sunshine. Everywhere they looked they could see his touch and feel his hand. There were many people who spoke but none caught their hearts more than the building committee chairman who announced that henceforth the name of the church would be St. Timothy's.

After the festivities were over, Tim Dray stole away by himself for a few moments to look at this church he had labored to bring to completion. The church from the outside sits at an angle to the road in front, and the top of the tower rotates to face you squarely as you pass by. The shady veranda extends toward the road as well, inviting one to enter. He knew that the experience of walking into the interior would be as warm as the colors of the stone on the exterior. And he thought — it is truly an African place.

MSAADA

In 1970, Poul Bertelsen worked for a large architectural firm in his native Denmark in a position that seemed secure and on an upward ladder. But he asked himself "Do you want to be sitting here as a department head 10 to 15 years from now?" He decided he did not and accepted an opportunity to work as a missionary for the Danish branch of the Sudan United Mission to Africa.

"I didn't go to evangelize," he says, "but rather to use my skills as an architect. I think that architecture should be concerned with the needs of humanity. As architects we have really not been taught a lot about social responsibility. But I think we have to intervene in man's favor when we design buildings. It is more important that we do this than it is to win a competition. The major criticism for our designs is that they have to function well. They have to frame the activities that take place in them."

Bertelsen decided to continue working in Third World countries for the Lutheran Church in Tanzania. When other denominations began to ask for advice, he and his friend, Reverend David Sampson, created a nonprofit ecumenical architectural firm, which they called MSAADA, from Kiswahili. They provide design, planning and engineering services for church sponsored building projects in Third World countries. They have branch offices in Kenya, Tanzania, Madagascar, India and the Cameroon.

"First, one listens, then you design," he says. Africans were accustomed to adapting their activities to a building after it had been built, the result of Europeans imposing their style of architecture. Europeans built rectangular churches — even though African buildings were circular.

The use of their vernacular materials seems desirable until one realizes that mud for walls and banana leaves or straw for roofs carry built in maintenance costs that they cannot afford. If you hire a crane for construction, you are denying many people a chance for work. Learning the cultural differences is an endless process.

But this architect says that though the monetary compensation is not great, he derives a tremendous pleasure from the satisfaction and excitement that is generated by the people that use the buildings.

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IN THE BEGINNING

How One Church Designed Its House

By Robert D. Habiger and Lynn Ellen Doxon

Santa Maria de la Paz Catholic Community was established on January 1, 1990. The initial 200 families of the new church came from three other parishes in Santa Fe. From the beginning, Santa Maria attracted disenfranchised Catholics through good, contemporary liturgy and a profound spirit of welcome and acceptance. Several challenges faced the new parish. In 1988, land was purchased by the archdiocese with the stipulation that ground be broken for a new church within five years. Otherwise, the land would revert to the developers. (Property values in Santa Fe are high, and the developers did not want the land sitting vacant.) Thus, by 1990 the new parish had only three years in which to establish itself, complete the planning process and begin construction of a new place for worship. The planned building also had to meet the comprehensive zoning criteria of both city and county—Santa Fe's requirements are stringent.

Late in 1989, Archbishop Robert F. Sanchez released new archdiocesan guidelines, which included a provision for an initial educational process, approval steps to take before hiring an architect and liturgical consultant, and review of preliminary design by the art and environment committee.

The education of the parish began early through "teaching moments" that the pastor incorporated into the Sunday liturgy. When the baptism of infants was celebrated at Eucharist, the pastor talked about the theological significance and ritual of baptism. Still offered regularly, these teaching moments help the parish appreciate the nature of liturgy, thus providing a context for understanding decisions made in designing the place for worship.

Forming the Building Committee

When parishioners were invited to join the building committee, the pastor explained that being a member was not a commitment to be taken lightly. The project depended on the effectiveness of the committee. Nineteen people with various skills volunteered and were accepted. Much of the committee work was done in five subcommittees: art and environment, legal issues, contractors, education and finance. Most of the members came with no preconceived ideas of how the process should work. They had to educate themselves on the entire process.

The four women who emerged as leaders organized a networking partnership of subcommittees rather than a majority-rule congress or a powerless advisory board. This structure allowed everyone to contribute according to ability rather than position, to be able to incorporate new ideas and to be willing to accept input from parishioners. It actively sought the best professionals available to offer assistance and listened to the advice they gave.

Throughout the planning phase, the building committee was the major decision-making body—this was a conscious decision by the pastor. An able administrator and excellent liturgist, he believed that it was a necessary act of faith to turn the process over to parishioners. He trusted in God and the people, that a strong, thriving parish with a sound sense of liturgy and a beautiful place for worship would be possible. He wanted the building to be the church's house, not his monument to himself.

Once membership was determined, the committee set out to educate itself, first by studying *Environment and Art in Catholic Worship*. Each member led a discussion on one section of the document until the whole document was read and discussed. The chairperson described this as "the best thing that we did." Then the committee began visiting mission churches in New Mexico to become grounded in the historical Southwestern style. Next, it visited more recently constructed churches in Albuquerque, El Paso and Phoenix. Late in 1990, they selected John Buscemi as the liturgical design consultant and in 1991, hired Johnson Nestor Mortier Rodriguez and Purvis, Santa Fe Architects, as the architect.

Finding Advisors

In February, March and April 1991, as the design phase began in earnest, parishioners were invited to participate in the process as advisors. Of the 75 advisors who stepped forward, about two-thirds were members of various committees or ministries. Their role was to answer questions and give information to the building committee.

The building committee made decisions, but the use of advisors allowed more members of the parish to take ownership of the design as it developed. It helped ensure that the building committee's decisions were more representative of the parish.

Saturday Design Meetings

The design process took four months. At the heart of the process were monthly meetings with the advisors. Four Saturday meetings were scheduled. On Friday afternoon prior to Saturday's meeting, the building committee, the liturgical design consultant and the architects met to review work completed and to discuss major issues of the design process. The agenda for the Saturday meeting was set at these sessions.

On Saturday, the pastor, advisors and all parish committees were invited to meet with the building committee, the liturgical design consultant, and the architects in structured sessions that always included prayer with song, refreshments, presentations and discussion. The pastor reviewed

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ROBERT D. HABIGER *is an architect who serves on the Archdiocese of Santa Fe's Liturgical Commission and chairs the Art and Environment Committee.*

LYNN ELLEN DOXON *writes on various liturgical and horticultural topics. Together, Robert and Lynn work as liturgical design consultants for R.D. Habiger & Associates, Inc., Albuquerque, New Mexico.*

the progress of the project to date. The liturgical design consultant introduced a short list of questions for discussion by groups of six to eight people. A member of the building committee acted as facilitator, and a scribe was assigned for each group. As the small groups reported back to the larger group, the liturgical design consultant summarized and identified key elements of the comments. Any discussion of the architectural design was led by the architects

The first of these meetings used the format suggested by archdiocesan procedures. Group discussion focused on questions such as: What memories of church do we hold? What kind of community are we? What are our roots? How do we worship? What are some of our values? So what kind of church do we want to build? Out of that meeting, ten principles were written

1. The construction of a worship environment will be the first priority
2. The worship environment will be suitable for *liturgical* prayer.
3. The worship environment will be flexible but not a multipurpose room.
4. There will be places for devotion appropriate to the spiritual traditions of the Southwest
5. The church will reflect and embrace New Mexico's mission style of architecture.
6. Priority will be given to native materials in design and construction
7. All people will be gathered and welcomed in a barrier-free environment.
8. The building will be a bridge to the future by replicating the longevity and durability of older New Mexico churches
9. Quality craftmanship will be an essential companion to a concern for durability. Future choices will be guided by the notion that we would rather build less than sacrifice quality.
10. The worship environment will seat 800, with overflow space for 100. The gathering space will be one-third the size of the main room, and the daily Mass chapel will seat 100.

At the second meeting, these principles were affirmed and accepted. Thereafter they formed the vision for the design and effectively guided the rest of the process. The architects then began to transform these ideas into images on paper.

The architects presented sketches of three design schemes at the third meeting, and the small groups discussed the merits of each scheme. As ideas were suggested, the architects would advise on the physical consequences of the idea while the liturgical design consultant would direct discussion of related liturgical issues. At the end of this meeting, a unified plan was beginning to take shape.

At the fourth meeting, the architects presented a single design concept. Small groups met to discuss it. This allowed everyone present to become familiar with the design and the advisors to understand what was done with their suggestions.

Archdiocese Review

In August 1991, the design was presented for first review to the art and environment committee of the archdiocesan liturgical commission. The parish building committee described the journey it had taken through the design process and the results of that journey—the schematic design. It spoke of the depth of learning and the sense of community that had been achieved through the process. By developing a consensus, the committee reported, it was able to articulate a corporate spirituality based on the liturgy that was turned into a floorplan by the professionals: the liturgical design consultant and the architects.

After this meeting, the archdiocesan art and environment committee presented a list of concerns and recommendations to the parish building committee. These concerns and recommendations were based on interpretation of *Environment and Art in Catholic Worship* and the expertise of the members—architects and artists. It was an analysis of the building as it would function liturgically, not a critique of the architecture. The building committee accepted its input.

Necessary Adjustments

In March 1992, after the fundraising campaign yielded an estimate of funds, a meeting of advisors was called to determine the priority of construction. As is common with many projects, the resources available were initially less than hoped; therefore, different ways were explored to reduce the cost by delaying construction of some parts of the total plan. Because the first priority was the place for worship, the discussion focused on delaying the construction of the ancillary spaces, especially the daily Mass chapel.

Critiquing the Process

Everyone considers the project a success. Key elements were the education of the building committee prior to the start of design, the establishment of clear, stated principles and the cooperation of the advisors in the project.

The building committee recommends that decisions should be made by a core group whose membership is stable and consistent, but with advice and input from as many parishioners as possible.

Both an architect and a liturgical design consultant are essential, and they must work well together. The liturgical design consultant should understand what the architect does and be supportive; the architect should be willing to learn about the liturgical design consultant's role and about liturgical documents.

The pastor must have enough faith to turn the project over to the parish, keeping only enough control to override any decisions that are contrary to the liturgy. The roles of all parties should be communicated clearly and a consensus building model should be used for making decisions. Most importantly, a project like this should be undertaken with the understanding that this is not a committee's project but a service to both the present and future faith community. □

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A GERMAN PERSPECTIVE

Compiled by Betty H. Meyer, *Editor**

I. Hochschulgemeinde

Architects:
Dipl. Ing. Heinz Buchmann
Bildhauer Josef Rikus
Godehard Goergen

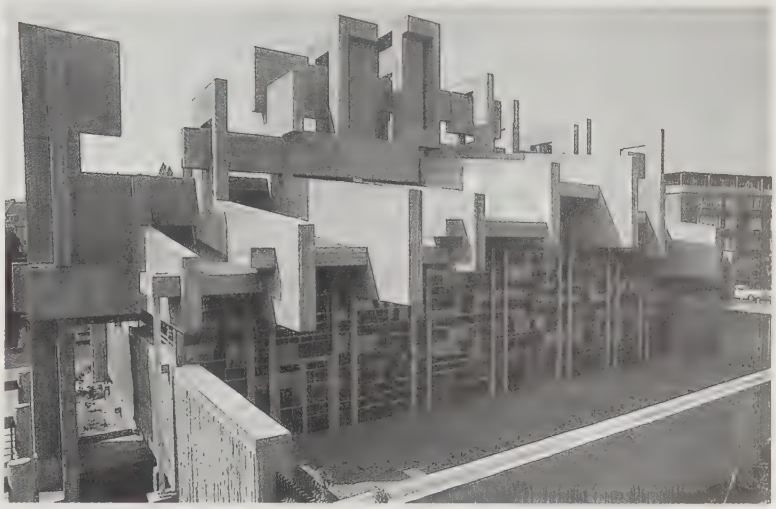
Many thoughtful people felt that modern religious architecture had arrived at its end point after World War I. Basic biblical concepts such as House of God, City of God, Tent of God, the Father's House of Many Mansions—all seemed overused or used up.

It was easy to understand the later cry for multipurpose churches, as loss of belief continued to increase and there was a lack of impulse for holy spaces of worship. The need for a communal room of symbols seemed to have disappeared.

It was in 1968 that a resident priest at the University of Cologne, Wilhelm Nyssen, and a sculptor, Josef Rikus, discussed building a chapel for faculty and students. Professor Nyssen felt strongly that such a chapel could speak only to a certain age group for a certain period of time. "It can never serve as a model for a future parish," he said, "but it can awaken eyes anew and lead thoughts inward as a guide to the future."

He brought in Rikus from the beginning and they discussed what form the new church could possibly take. They decided that they did not want it to be an *exterior* monument with the interior merely incidental, so they started their planning with the *interior.* The important challenge was to design an interior architecturally new for the day.

In the end, they considered two symbolic forms: the tree and the cave. The tree they thought could be translated architecturally into expanding branches carried by a strong, interior shaft. Thin walls of glass or concrete could enclose the space for worship. The more they thought of the



Die Kirche der Hochschulgemeinde in Köln-Sülz

Editor's Note: I would like to thank Gottfried Reck of Steiner-Reck Organs, Inc., for the translation of much of this material first published in the German periodical, das Munster.

cave form the more they thought the tree and cave could be combined. They envisioned the lower part of the church as a cave or crypt near the roots of the tree, the vestry halfway up between it and the upper portion, which would be used for the celebration of the Mass

Rikus used the early Christian sense of construction—the heavy lies over the .ight, the roots would hang over the branches. The great pillars that reach through the ceiling up from the crypt are like rows of trees with solid trunks. They somehow convey to the visitor a sense of being sheltered, protected and included in the elements of permanence and hope.

Between the walls and the roof broad bands of deep red and blue antique glass are inserted so that the walls touch the seemingly suspended roof only via this glass (artist Will Thonett). The wall toward the northeast is entirely glass and allows a view into an inner courtyard where a cross is placed. The altar forms a fixed point under the branches of the tree. Since the vestry is at a lower level every celebration must begin with a procession or journey. This seemed particularly appropriate

On the exterior the great concrete slabs and pillars are arranged crosswise from both sides, but reach higher toward the middle of the austerely shaped branches The interior has become the exterior of the Kirche der Hochschulgemeinde in Koln.

Editor's Note: Shortly after Professor Nyssen graciously received us and gave us photographs, I learned of his death. Therefore, I would like to dedicate this article to his memory. I also would like to thank Anneliese Chang who translated the German of the brochures and articles into English.

Kapelle Collegium Marianum, Neuss (above and below).

II. Collegium Marianum

Architect: Dipl. Godehard Goergen
Interior Designer and Artist: Heinz Mack
Robert Bachem, *Priest*

When the local committee could not agree on plans for a chapel for Collegium Marianum in a suburb of Cologne, Germany, Archbishop Joseph Kardinal Hoeffner decided to commission Heinz Mack, a sculptor and light artist from the secular arts scene. The finished project of renovation for this 1908 school building's chapel has been acclaimed by the congregation and community alike

The entrance to the chapel is formed as a capital M for Mary and this theme continually recurs within the space. Its pointed turn and hard edges bring tension through contrast to the round arches and soft vaults. A small gold cross created by computer is etched with other variations into the surface of the door

A large cross draws attention immediately as one enters. It is fashioned of a singular block of marble and is mounted to the wall of the apse in such a manner that the cruciform window directly behind it allows natural light to envelop it with an aura of different shades and intensities It makes the statement that behind the cross radiates the light of resurrection and of God

The unusual form of the ceiling is fashioned as a tent folded several times or as a serrated crown of the sanctuary. The chancel is separated by 24 Plexiglass rods that produce the effect of a veil. This forces one to see consciously into the area that is visible only to the eyes of faith

Colors in the chapel are very discreet, but the stained glass of the windows is strong and intense. They depict the various levels of creation. On the opposite window-less wall are images of angels that have been scratched into the stucco.

Symbols of the saints are carved into the back of the pews.

The altar creates a stark contrast to the light apse. It is of Spanish granite and the surface changes from rough at the bottom just as it came from the quarry, to a polished surface where light and colors reflect. The altar's top surface is curved so that nothing can be put there except the essential elements of the Eucharist. The curve is an inversion of the apse outline.

The large sculpture of Mary, 10 feet tall, was added in 1993 and wears a crown with the typical M

III. St. Apostel Basilica

Artist: Hermann Gottfried

What is the essential criterion for Christian art? Is it clearly definable as the Second Vatican Council seems to imply? Richard Seewald in his book *Art in the Church* writes that "neither style, time or content can mark the object as Christian art." Some say that a prerequisite of Christian art today is a separation from Christian thought because there are not enough Christian artists of recognized talent to produce quality religious art.

Germany's Hermann Gottfried, however, is an artist firmly rooted in the faith who has risen to challenge such a statement. Since 1952 he has been creating stained glass, murals and frescoes that have gained wide acclaim even outside his own country. He won the Art Prize awarded by the Mittinger Foundation and first prize for a glass panel in honor of Joan Miro that was exhibited at the International Exhibition in Barcelona. Since 1952 he has created 63 paintings in churches, being one of the first to paint large surfaces and complete walls.

His work is not illustrative but interpretive. Tying images together that are theologically related, he builds his pictures with layers and shapes of color. These change in the completed work as the eye

St. Johannes Gladbeck, Bergisch-Gladbach.

sees them in different ways. He may create a body form without totality; hands and eyes may become the vehicles of meaning. It is difficult to express in words the reality that his work invokes; rather, one learns from the looking. In his total work

Pfarrkirche St. Norbert, Bocholt.

he is trying to open ways to salvation.

Perhaps his greatest work so far and which is not yet finished is painting in the high apse and vault of St. Apostel Basilica, one of 12 Romanesque churches in Cologne. It has been the subject of much discussion in both art and church circles. Is his style appropriate for the archiecture? Are his colors too monochromatic? Is the meaning too obscure? Perhaps an evaluation of the work is impossible until it is completed, but the physical rigors of the process are incredible and reminiscent of Michelangelo.

Professor Wilhelm Nyssen and K.G. Peusquens worked out a theological

Artist Hermann Gottfried.

concept for the apse (the Woman of the Apocalypse) and the vault (the crucifixion). The two subjects are of contrasting color groups that are brought together by a falling angel. The fight of St. Michael with the fallen angel of light and the woman in labor (symbolic of the Church under siege) while being threatened by the dragon is connected with Christ's fight for salvation in the cross.

Gottfried treats this theme by avoiding literal images and using color dynamics At the opening of the work thus far, Cardinal Meisner commented that the artist

St. Matthias, Berlin-Schöneberg.

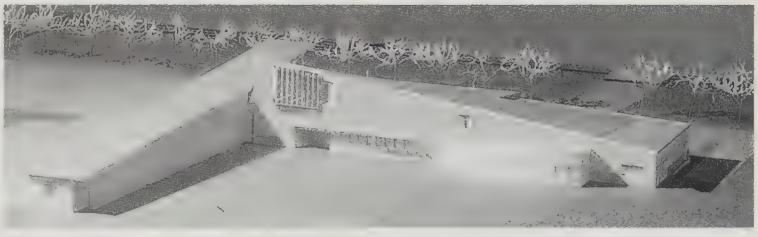
had been willing to subordinate his own work in the proclamation of the Gospel and in the service of the architecture. He praised the artist for his artistic courage, his self-esteem and his perfect artisanship. He spoke of how difficult and solitary the long process is for the artist and asked that prayers be given for the artist's strength in completing this wondrous work. □

Ausmalung der Apostelnkirche.

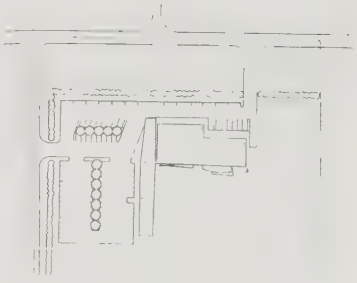
ONTARIO BIBLE CHURCH

Why would an architect look to a common farm building as a model? Because the problem at hand is to find a building system that encloses space simply while making sense in the landscape. There is also a quest for a kind of straightforwardness, a search for elegance in the building system rather than applied nonessential decoration. Vernacular building is where this elegance most often happens—when the needs are not nebulous and the challenge is to make a simple building do the job.

Farm buildings in the Iowa landscape are amazing. They seem to be simple enough to achieve a sense of size, and thus are strong enough to stand up to powerful topographic forms. At the same time they are not too big and their anonymous quality seems to allow them to coexist with the delicacy of the landscape. They also work. Their straightforward functional designs are refined over time. And the skins or outer surfaces of these buildings are technically elegant. In an effort to enclose the most volume with the least material economically, *the integration of surface, structure and assembly method in a sample corncrib is as good as that used in the manufacture of a sophisticated airplane.*—Excerpt from catalog, "An Architecture of Substance: Farm Structures to Contemporary Buildings"



View of model from the southeast



Site plan.

Project
Ontario Bible Church and BILD Ministry Complex, Ames, Iowa

Architects
Michael Underhill, David Heymann and Laura J. Miller

Situation, Context and References
A non-denominational congregation has outgrown its present quarters and plans to build a new church on donated farmland. It is a beautiful high site at the edge of town, situated between two working farms, with views across fields of corn. The leadership and congregation were willing to take a chance—to envision a building unlike traditional midwestern churches—to express the independence of the congregation. The elders selected architects who were also faculty at the school of architecture nearby

These professors had just curated a show at the university museum entitled, "An Architecture of Substance. Farm Structures to Contemporary Buildings." The title was too pretentious, but the intent of the exhibition simply was to encourage Iowans to be more cognizant and proud of the beauty of the local farmscape. The show extolled the virtues of the precise, enigmatic way that farms were laid out in the landscape and the anonymous simplicity of the structures. The show featured large photos of farm buildings in the landscape and a partially erected prefabricated corrugated steel grain bin.

The typologies of the rural vernacular were of interest to the elders, many of whom are farmers and great lovers of the midwestern landscape. Many in the congregation are of Scandinavian descent, so the Modernist work of Asplund and Aalto was discussed. In Japan, Shinto shrines and archaic grain storehouses were essentially the same buildings. It made sense in *this* landscape to reference the way farm buildings are sited. It was proposed that modern utility buildings could serve as a model for a new building for worship, in an attempt to sanctify the commonplace.

Site Characteristics
The plot is a six-acre corner of a large corn field at the southern edge of town. The land is gently rolling and slightly elevated with views to the south

Situated between working farms to the east and the west; suburban development (mostly tract houses) to the north; cornfields as far as one can see to the south.

Schedule
The land for the church was donated to the parish, which is raising funds for construction. Groundbreaking is a couple of years away.

Site Planning Strategy
Taking clues from the farms on either side, a hedgerow of trees along the north and west for a windbreak is planted. The building is also formed as an L to further shelter a grass yard to the southeast. The yard is carved out of the cornfield so that the south and east edges are defined by tall corn (reminiscent of the scenes in the popular movie about Iowa— "A Field of Dreams"). The yard will be used by the congregation for summer suppers and by the children for play. Parking is layered in between the building and hedgerow, with the main building entry in the corner.

Program
Worship space: approx. 7,000 sq. ft. A sanctuary for 600 worshipers with a community meeting and dining area, caterer's kitchen, sound-isolated balcony (for parents with infants, sound booth for audio-visual equipment, and a choir balcony).

Education wing: approx. 3,000 sq. ft. Eight classrooms, two sets of classrooms with folding partitions to allow larger gatherings, and one classroom with a sink area to serve as nursery.

Ministry facility: approx. 4,500 sq. ft. Office and conference facility, including a reception area, library, meeting room, document production area, administrative offices and a computer office area.

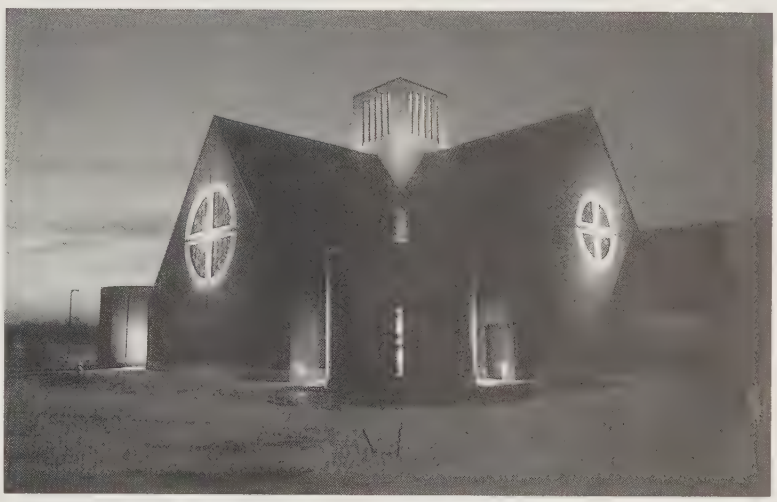
Total building area: 14,500 sq. ft.

Cost estimate: $1,040,050 ($72 per square foot, including parking lot, sitework and utilities) □

THE IMPORTANCE OF LIGHTING

By a Panel of Members of the International Association of Lighting Designers

And God said,
Let there be light:
and there was light.
And God saw the light,
that it was good.



St. James, Novi, Michigan. Stefan Graf provided the exterior lighting for this new Catholic church designed by Brown Associates, Architects. Controlled-beam, high-pressure sodium floodlights accent the crucifix on the brick wall, set off the church tower and define the niches in the curving wall. The stained glass is illuminated from the inside

Proper lighting in religious structures can help define the architecture, highlight details and decoration and, in general, enhance the experience of worship and celebration.

Recognizing that there have been many changes in lighting design and fixtures in the last few years, not to mention the 116 years since the light bulb was invented, *Faith & Form* asked six members of the International Association of Lighting Designers (see box) to share their knowledge and views.

The roundtable was moderated by Stephen Bernstein, who explains that "architectural lighting designers are part of a distinct area of professional specialization developed as a complement to architecture and interior design. Lighting designers combine science and art and use the physical aspects of light to fulfill the functional, psychological and aesthetic requirements of the environment."

Although lighting design emerged as a profession relatively recently, much thought has been given to lighting religious structures through the ages. For centuries, buildings for worship relied heavily on daylight, supplemented by candlelight for their source of illumination. As culture, technology and artistry evolved, decorative chandeliers and sconces were crafted, often magnificently, first to accommodate candles or oil wicks, then gas jets, and finally electricity. Many are still glorious objects within glorious spaces

The postwar years brought new lighting technologies and granted designers more choices and more light. Fixtures were functional and economical and effects were dramatic, but in many cases, although they brightened interiors, they tended to be flat and artless.

In the 1990s, many religious structures are being restored or renovated and others updated to meet the changing liturgical and technological needs of their congregations. With thoughtful lighting, results can be subtle, sublime or spectacular—and still be cost-effective and easy to maintain. For example, exterior lighting, which once served mostly as a security feature, is now used to create a dramatic presence.

Obtrusive, glaring fixtures and the poor-color light they produced have been replaced with small, powerful sources that are practical, color-corrected and as decorative or invisible as desired.

The very notion of a "house of worship" also has changed. Structures—whether old or new—are not restricted to religious services, but serve additionally as multipurpose spaces, requiring complex systems that will accommodate everything from special events and presentations to videotaping and live TV broadcasts

"There was a time when you had to explain what lighting design is," said Robert Dupy, "and why an independent lighting designer should be consulted. Today, more and more architects and end users are seeking us out, not only for artistic and creative abilities, but

The independent lighting designers who participated in the roundtable were:

- **Stephen Bernstein,** Cline Bettridge Bernstein, New York
- **Robert Dupuy,** Interface Engineering, Oregon
- **Stefan Graf,** Illuminart, Michigan
- **Chip Israel,** Lighting Design Alliance, California
- **Walter Qualmann,** Illume Lighting Design, Inc., Florida
- **Patrick Quigley,** Patrick Quigley & Associates, Inc., California
- **William Warfel,** Systems Design Associates, Inc., Connecticut

These professionals are members of the International Association of Lighting Designers, the only organization dedicated solely to the concerns of the professional lighting designer. Comprising members throughout North and South America, Europe, Asia and Australia, IALD's role is to advance lighting design excellence in the built environment. For further information: (212) 206-1281.

because of the complexity of modern lighting technology."

One key to a successful lighting design is its compatibility with the tradition of the denomination and the goals that a congregation wants to achieve

'One of the things that marks the last 10 or 15 years and that underscores the contributions of lighting designers," explained Patrick Quigley, "is thinking in terms of the space as a *whole*—what happens there, the way people look, and how they feel within the space.'

Stefan Graf added, "It really begins with a concept and then planning the patterns of illuminations to do specific jobs."

A responsive designer understands that a well-designed lighting program will create an environment that may vary from the meditative to the theatrical, depending on the culture, taste, age and needs of the congregants. In a Roman Catholic church, this may mean using only 15 to 25 footcandles to convey a sense of the "mysteries" of faith, while a forum-style Korean building may require an exceptionally bright 100 to 200 footcandles

Riverside Memorial Chapel, New York, N.Y. Lighting designer Ann Kale adapted the original aluminum chandeliers by dipping them in gold-colored resin and adding a lower brass tier. Each chandelier houses five 300-watt R/40/FLs for down- and uplighting, and eight 60-watt A/19 lamps for general illumination

Beyond practical considerations, the discipline can make an unexpected contribution to the total design

Dupuy, for instance, has used lighting as a screening device in both a mosque and Hasidic synagogue to enhance the separation between men and women Chip Israel described going into an old church with high ceilings and dismal downlighting, and aiming a mechanics light at the ceiling.

"The entire building committee was amazed that the ceiling had been hand-painted, probably 60 years ago," he said "Obviously, our new lighting system accentuated a feature that no one in the current congregation knew was there."

Congregations seeking to improve their lighting can hire an independent lighting designer either directly or through an architect or interior designer. As an alternative, they can have the architect or interior designer produce a plan, or they can work through an electrical engineer, a manufacturer or installer. Each has its consequences

One key to a successful lighting design is its compatibility with the tradition of the denomination.

Having a lighting designer at the beginning of a project protects the client from making costly mistakes. "An increasingly important role of the designer," according to Qualmann, "is not only to design the lighting system, but to represent the owner's interest in making the best use of the client's dollar."

Independent lighting designers, especially members of the International Association of Lighting Designers, have no affiliation with any manufacturer. Their primary obligation is to interpret the client's goals, make appropriate decisions and specifications for each application, implement the design, and make sure the right people know how to run and maintain the system

The panelists all had sad tales that proved the old adage, "Nothing free is ever really free." Israel recounted the particularly painful experience—both monetarily and emotionally—of one congregation that interviewed him, but awarded the project to someone who came in with a very low bid because he sold and installed equipment. "We got a call six months later. Dimmers were overheating and melting because they were residential standard. A lawsuit ensued

St. John's Episcopal, Flint, Michigan. Stefan Graf renovated the lighting in the sanctuary of this historic Gothic church. The large hanging luminaires, beloved by the congregation, were retrofitted so that they project light down to the pews, wash the ceiling with light, and glow behind the frosted glass in the body of the fixture. Small fixtures hidden strategically provide architectural highlighting. "Stage" lighting directs attention to the lectern and the choir.

and they came back to us asking, 'Can you fix it?' Unfortunately, they had to redo it all, and they lost about $75,000, mostly in materials and installation."

Even if there is an independent lighting designer, it is important for the congregation's representatives to be involved in the design process, especially when it comes to determining initial cost and long-term operating issues. "Putting the lighting designer on the sidelines as a project proceeds is when the client is in the most danger from people who may interpret the designer's technical drawings incorrectly, may not supply the specified equipment, or may choose not to follow the design at all," warned William Warfel

This does not preclude bringing in a lighting designer at any stage of the process. "Obviously, this approach won't yield the results when a designer is involved all the way," explained Quigley "But even a brief consultation and critique is a worthwhile service."

Results can appear deceptively simple "A good lighting design has the characteristic of not being noticed as 'good lighting,'" observed Walter Qualmann "What you do notice is that you're in a wonderful space." □

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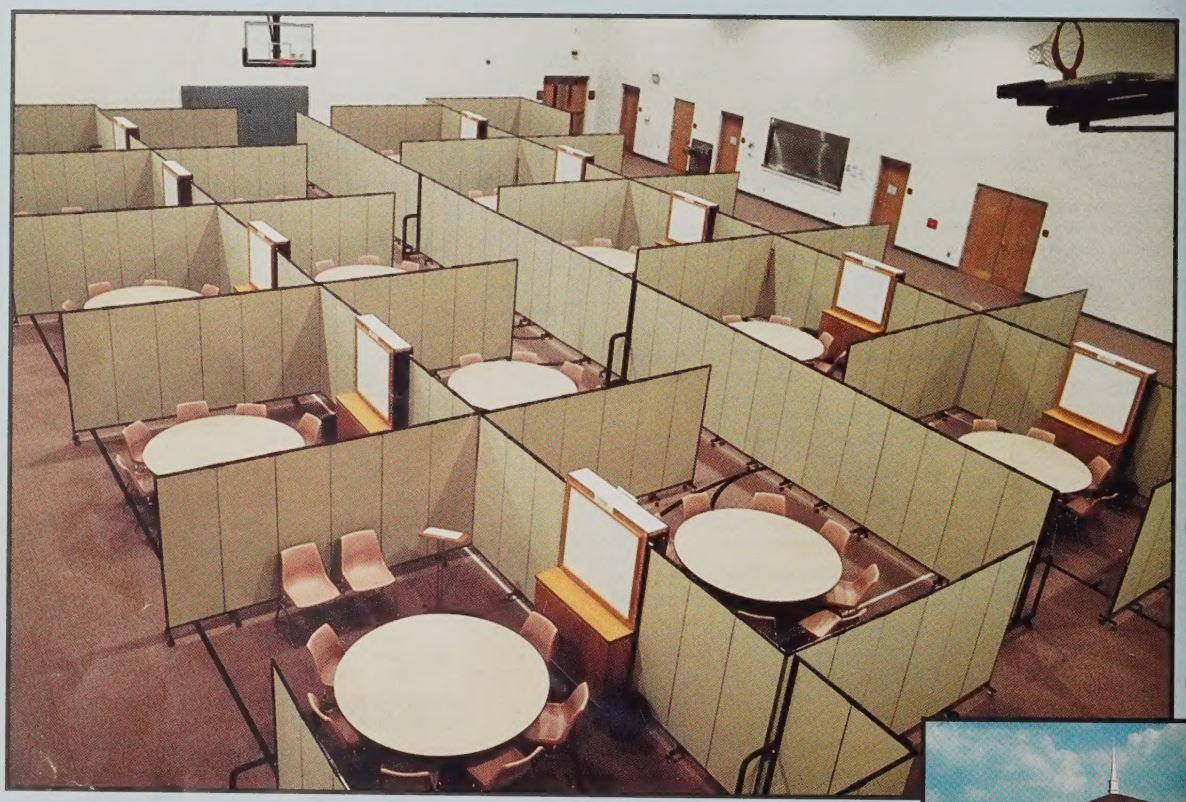

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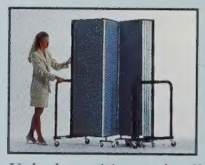

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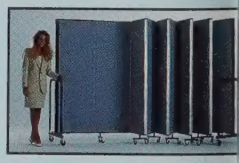

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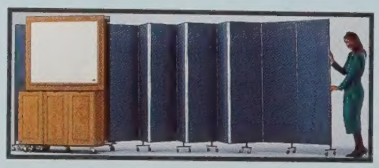

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